



A SLICE OF THE GODS

Kite Tradition in Bali

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The sky of Bali offers different view from June to August. Bali's blue sky will be more beautiful with hundreds of kites that dance and sway to the rhythm of the wind. Kite season that comes during the dry season is a long-awaited guest especially for kids. The sunny dry season will be welcomed cheerfully by the kinds by flying a kite or two.

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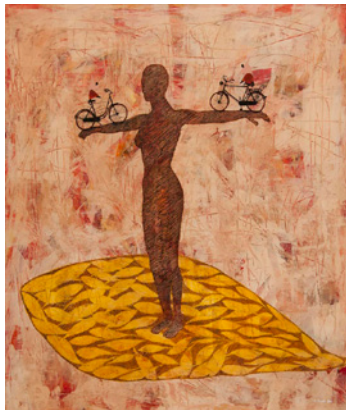
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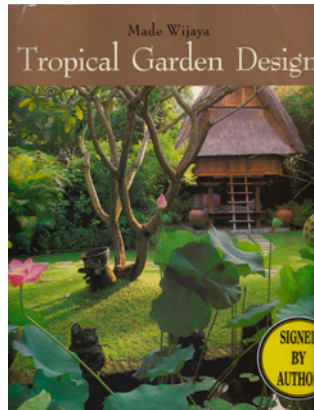
KOMANEKA FINE ART GALLERY

NYOMAN SUJANA KENYEM

... The theme of Kenyem's works seems to dig deeper into the reality of life...

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WHAT TO READ

Tropical Garden Design

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Uncountable praises have been garnered by the island of Bali, from paradise on earth to the island of gods. The beauty of Bali's nature and richness of its culture are undisputable. Many consider the island as a source of knowledge as well as a place to gain knowledge and amazing inspiration. Many foreign artists, and writers admit Bali as a small island in the tropics that exudes captivating power and spiritual energy.

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A SLICE OF THE GODS



Jangan kites

Kite Tradition in Bali

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The starting point of kite tradition in Bali remains unknown but it has deep connection with agriculture. After a successful harvest, farmers will spend their spare time by making and flying kites. The wide open rice fields available after harvest is an excellent arena for flying kites. Kite, for farmers, is a sign of gratitude and joy for the blessing of successful harvest. Balinese believe that flying kite is a form of worship to *Shiva* as wind god. Kite artisan (*undagi*) is also known as *Rare Angin* (shepherd boy) is believed to be the darling of *Shiva*.

The kinds of kite in Bali are quite many. Generally, it can be divided into two types namely traditional kite and creative (modern) kite. Traditional kite comprises of *Bebean*, *Jangan*, dan *Pecukan*. These kites are fashioned from creatures that exist in nature. For example, *Bebean* is derived from the word "Be" that means fish; the kites resembles a fish with fins and tails and when it flies it moves like a fish swimming in the water. *Pecukan* has simple form, fashioned

from leaf that is blown by the wind. *Jangan* is the most graceful and spectacular, taking its form from the mythological dragon. *Jangan* type is a development of *Pecukan* with addition of dragon head and a very long tail that can measure up to few hundreds meters. These kinds of kites are equipped with *guwangan*, a musical instrument that produces sound by vibration of ribbon that is blown by the wind. The combination of kite movement and the sound of *guwangan* form an enjoyable performance for kite lovers in Bali.

The rapid development of kite in Bali produces various kinds of creative kite. Creative kite is a new type of kite that owes its existence to the creativity of the kite maker (*undagi*). The forms of this kite are vary, taking not just the shape of bird and animal but also the latest condition and phenomena that occur in the society; popular television characters such as Batman, Dracula, Upin Ipin (famous local cartoon character) or daily activities such as a man riding bicycle, woman carrying offering on her head, airplane rider and so on, are featured in three dimension. Creator of creative kite put more emphasis on aerodynamic and theme of the kite.



Bebean kites

Nowadays, kite flying is not just a pastime for kids but also for adults. In a kite season, many kite festivals are held. One of the oldest kite festivals in Bali is the one that is held by *Persatuan Layanglayang Indonesia* (Indonesian Kite Association) Bali. This festival dated back to 1978 and take place on the west part of Padang Galak Beach, Denpasar. This festival are attended by thousands of fans from all across Bali with hundreds of super jumbo kites that measures hundreds of meters, especially *Jangan* type with its long tails that can reach few hundreds meters long. In this festival teamwork is also exhibited in flying the super jumbo kite that needs 20 up to few hundreds men. All differences seems to fade away in the dust and sand that flown by the rhythm of kite dance when soaring to the sky. Kite is a tradition with avid fan from all walk of Balinese society. Thus preserving the kite tradition is synonymous with preserving and introducing the local wisdom of Bali that highly regard the spirit of unity and spirituality to the future generation.

Photo courtesy of

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"we are planting the rice fields at Komaneka at Bisma"

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- Daily tasteful breakfast with various choices
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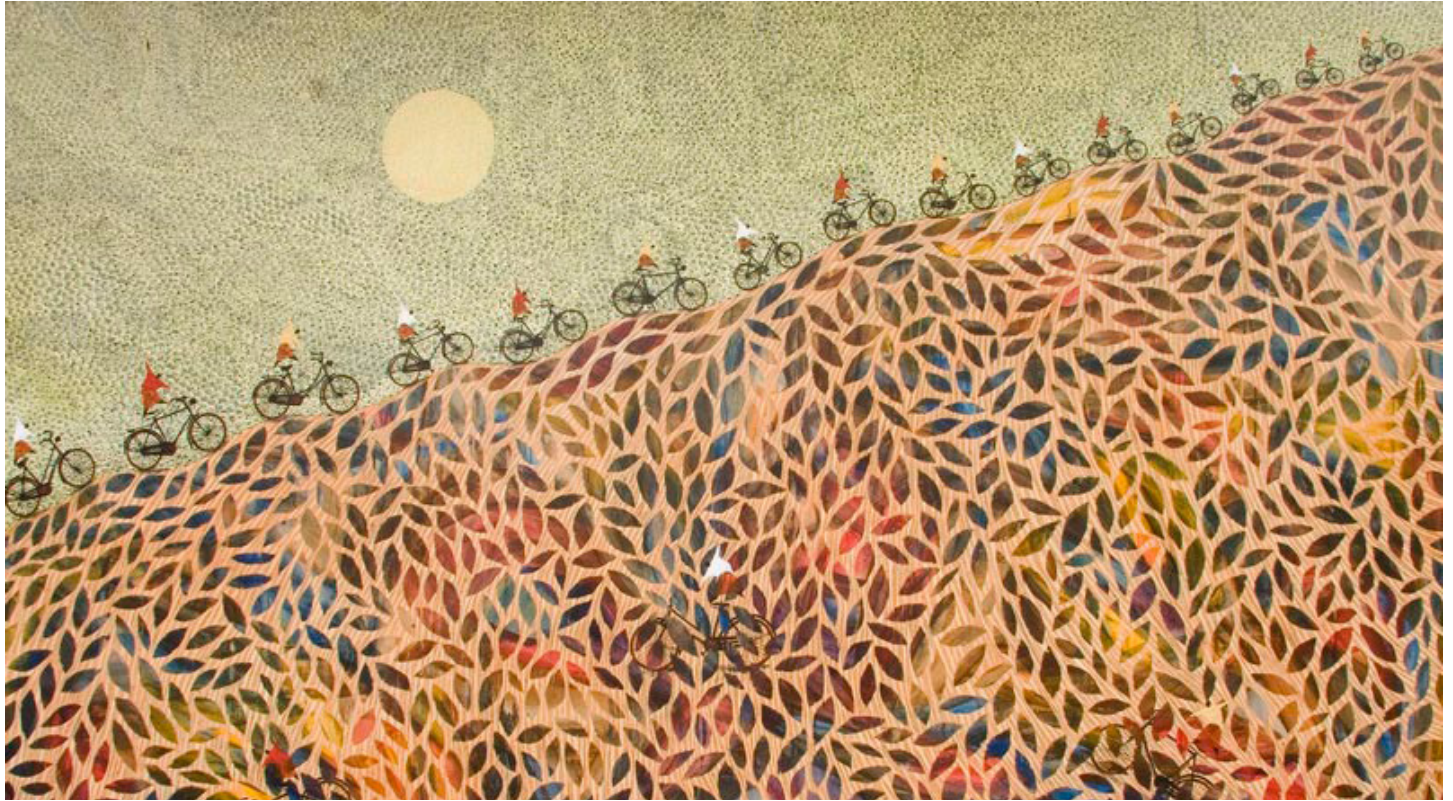
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- Valid for new booking only at Bisma Suite Room

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KOMANEKA FINE ART GALLERY



Harapan dan Kenangan, mixed media on canvas, 200 x 300 cm

NYOMAN SUJANA KENYEM

Spontaneous and colorful strokes meandering like flashes of light, orderly knit in a recursive pattern right into a whirl that pulls the imagination. Cheerful colors wraps in lines forming mozaic series of leaves, flower, bamboo stems or a human figure that seems to surf on a wave that appears on the canvas. Enjoying I Nyoman Sujana Kenyem's painting, one can feel a sense of simplicity and sincerity, in harmony with the painter's name *Kenyem* that means smile, a sincere smile that brings joy to those who receive it.

Nyoman Sujana Kenyem was born on September 9th, 1972 in the village of Sayan, Ubud. Sayan is a small village on the outskirts of Ubud. Back in Kenyem childhood days, Sayan, like most of the village in Bali, had not received strong influence from tourism. Agriculture with local custom and tradition were dominant theme of community daily life. Reverence to nature and environment had become inseparable part from the throbbing village life.

Kenyem spent his teenage days in this village, at that time Young Artist style emerged in the neighboring village of Penestanan by encouragement from Dutch artist Arie Smit, and spread to other villages including Sayan. Kenyem as most of teenagers in his neighborhood learned this style. In short time, he became the best young painter in his neighborhood. In the following years, Young Artist style became the basis of his painting style with the emergence of recursive-patterned icon, natural elements and other themes he worked on.

Upon graduating from SMSR Ubud Kenyem continued his study at ISI Denpasar, and graduated

in 1998. At ISI he learned to view the reality with modern academic eyes: art and history of art was taught in a systematic way, in contrast imitating technique he used when studying Young Artist style. Thus Kenyem encounter with academic life pushed him to "objectify" his experience.

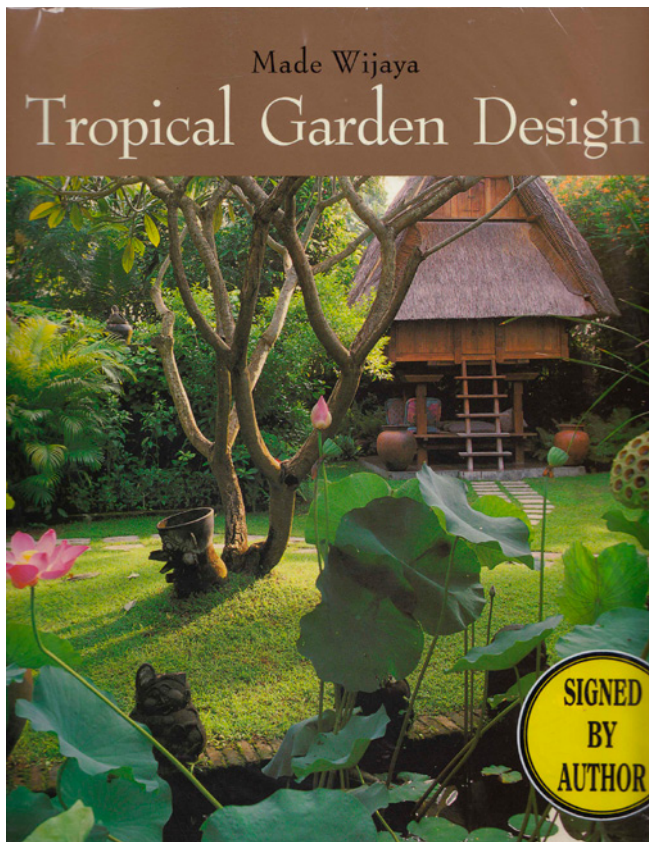
The theme of Kenyem's works seems to dig deeper into the reality of life that deals with the relation between *bhuana agung* (macrocosmos) and *bhuana alit* (microcosmos), between man and universe. This theme is visualized through small icons that serves as nature reflections such as leaves, flower, bamboo stems, arranged in recursive pattern filling the canvas that further occupied by a human figure that seems to surf, dance or pulled down by the whirl of waves.



Menjaga Keseimbangan, mixed media on canvas, 145 x 135 cm

View Nyoman Sujana Kenyem art works at Komaneka Fine Art Gallery

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This strong spiritual energy of Bali attracted Australian-born architect who then decided to become a Balinese. Made Wijaya, a name that leads people to guess that the owner of the name must have come from Bali, but he was born Michael White and has studied architecture in Sydney. Wijaya came to Bali in 1973. Initially he came for a vacation, but then fell in love throughly with the island and settled in Bali until now.

In a book entitled Tropical Garden Design, Wijaya showcases "collection" of hundreds tropical garden design that are very interesting. In his work, Wijaya highlights poetic and romantic traits, as well as natural one. His inspirations including parks in the Cotswolds, a small town near Oxford, England, that are designed in natural style and then combined with the results of learning in various places, including traditional architecture of Southeast Asia. From Balinese, Wijaya claimed to learn how to be Feudal, which is useful when working on large projects, as well as animistic, a belief that a place has its own spirit. In addition, the ability to observe, absorb, and adopt something from the outside.

A garden is not just a collection of individual plants. Good garden, in any style, must have a supporting architecture and landscape background, and create a story involving the elements in it, a pond, walkways, accents, garden furniture, and lighting, for example.

Wijaya uses culture as a reference to avoid shallowness in his garden. For him, it is important to see the garden in the context of the culture of a society. He saw many architects and garden designers ended up being too commercial, stiff in design, full of exaggeration in decorations, or create a work that does not come as natural work of art..



Made Wijaya has produced more than 700 works. Most of the gardens are for the hotel, such as the Oberoi Hotel in Bali, Hyatt Regency Hotel in Surabaya, Amandari Ubud, Four Seasons Resort Bali, Santika Beach Bali, as well as several hotels in India and Malaysia. He also worked on Naples Botanical Garden in Florida, United States; Kaliyil Eco Tourism, India and the People's Amusement Park in Kediri, East Java. Many private residences in Jakarta, Bali, Singapore, Kuala Lumpur and India have his signature in their garden, including home of the singer, David Bowie, in Mustique, West Indies.

In his book, his friends dubbed his work as "theatrical nature". The nickname "arranged forest" and "creepy" are two terms that are commonly used to describe his work. Wijaya emphasized the importance of a garden designer to take into account the balance of the plants, love for nature, and learning to "create" nature. Observe plant growth under different soil and lighting conditions is just a half of the great art of garden design in any climate.

The balance is the key word, completeness, harmony with nature and environment (balance between man-made and natural). A garden, wrote Wijaya in his book, has the same value with its theatrical appeal.

Made Wijaya's book is truly inspiring, supported by top-class illustrations, sketches and drawings from Chang Huai-Yan, and photos by the international photographers including Tim Street-Porter, Luca Invernizzi Tettoni, Rio Helmi, Tara Sastrowardoyo, Jerry Harpur and Reto Guntli.

The book is freely divided into several themes by Wijaya based on his collections, such as "tropical Cotsworlds", "randscape period", "bleu Majorelle" and "cozy courtyard ". Source of references used in this book are very interesting and beautiful, coupled with the explanation from the writers on the history and architecture perspective. This book can be a hand out that

provides resources and guidance to professional as well as scores of suggestions and solution for better results..

TROPICAL GARDEN DESIGN
by Made Wijaya,
Archipelago Press 1999, 2003,
ISBN 978-981-4068-91-8,
208 pages

*This book could be found at
Komaneka Fine Art Gallery.*



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